THE BEATLES
LET IT BE

PRODUCTION BRIEF

"Let It Be," directed by Michael Lindsay-Hogg, stars John Lennon, Paul McCartney, George Harrison, and Ringo Starr, with a special appearance by Billy Preston. Neil Aspinall produced the film, with The Beatles acting as executive producers. Anthony B Richmond directed the photography.

First released in May 1970 amidst the swirl of The Beatles' breakup, "Let It Be" now takes its rightful place in the band's history. Once viewed through a darker lens, the film is now brought to light through its restoration and in the context of revelations brought forth in Peter Jackson's multiple Emmy Award®-winning docuseries, "The Beatles: Get Back." Released on Disney+ in 2021, the docuseries showcases the iconic foursome's warmth and camaraderie, capturing a pivotal moment in music history.

"Let It Be" contains footage not featured in the "Get Back" docuseries, bringing viewers into the studio and onto Apple Corps' London rooftop in January 1969 as The Beatles, joined by Billy Preston, write and record their GRAMMY Award®-winning album *Let It Be*, with its Academy Award®-winning title song, and perform live for the final time as a group.

With the release of "The Beatles: Get Back," fan clamor for the original "Let It Be" film reached a fever pitch. With Lindsay-Hogg's full support, Apple Corps asked Peter Jackson's Park Road Post Production to dive into a meticulous restoration of the film from the original 16mm negative, which included lovingly remastering the sound using the same MAL de-mix technology that was applied to the "Get Back" docuseries.

Michael Lindsay-Hogg says, "'Let It Be' was ready to go in October/November 1969, but it didn't come out until April 1970. One month before its release, The Beatles officially broke up. And so the people went to see 'Let It Be' with sadness in their hearts, thinking, 'I'll never see The Beatles together again. I will never have that joy again,' and it very much darkened the perception of the film. But, in fact, how often do you get to see artists of this stature working together to make what they hear in their heads into songs? And then you get to the roof, and you see their excitement, camaraderie, and sheer joy in playing together again as a group and know, as we do now, that it was the final time, and we view it with the full understanding of who they were and still are and a little poignancy. I was knocked out by what Peter was able to do with 'Get Back,' using all the footage I'd shot 50 years previously."

“I’m absolutely thrilled that Michael’s movie, ‘Let It Be,’ has been restored and is finally being re-released after being unavailable for decades,” says Peter Jackson. "I was so lucky to have access to Michael’s outtakes for 'Get Back,’ and I’ve always thought that ‘Let It Be’ is needed to complete the ‘Get Back’ story. Over three parts, we showed Michael and The Beatles filming a groundbreaking new documentary, and ‘Let It Be’ is that documentary – the movie they released in 1970. I now think of it all as one epic story, finally completed after five decades. The two projects support and enhance each other: ‘Let It Be’ is the climax of ‘Get Back,’ while ‘Get Back’ provides a vital missing context for ‘Let It Be.’ Michael Lindsay-Hogg was unfailingly helpful and gracious while I made ‘Get Back,’ and it’s only right that his original movie has the last word...looking and sounding far better than it did in 1970.”

THE BACK STORY

What became the *Let It Be* film was initially conceived as a live TV special featuring The Beatles performing together in public for the first time in several years. Michael Lindsay-Hogg, who had previously helmed promotional films for the band, including “Paperback Writer” and “Hey Jude,” was hired to document and record the sessions as supplemental material for the live TV special.

Lindsay-Hogg, along with director of photography Anthony B Richmond, used two 16mm cameras to capture John, Paul, George, and Ringo writing and rehearsing songs and classic compositions featured on the *Let It Be* album, as well as some for the *Abbey Road* album, at Twickenham Studios.

The “Get Back Sessions” took place over a three-week period in January 1969, beginning at Twickenham Studios in southwest London, home to three enormous soundstages. The Beatles took over Stage 1 from January 2 to 14. Then, on January 21, The Beatles left Twickenham for their own basement studio in Apple Corps’ offices at No. 3 Savile Row. A much more intimate and comfortable space with better-sounding acoustics, Apple became their home base for the remainder of the sessions.

Neil Aspinall, who oversaw the band’s creative and business interests at Apple Corps. Ltd. for more than 30 years, produced the original film. Aspinall, who first met McCartney and Harrison as students in Liverpool, suggested shooting the film at Twickenham.

According to Peter Jackson, Lindsay-Hogg's footage captured The Beatles at the peak of their creativity. “I’ve come to think of that period of time as one of the most productive periods that The Beatles ever had. In the one month the cameras were filming them, they wrote down and recorded the songs that ultimately appeared on the *Let It Be* album and composed and rehearsed most of the *Abbey Road* songs. At least two-thirds of the 15 or so tracks that appeared on the Abbey Road album towards the end of 1969 were being rehearsed during that period. Plus, they are rehearsing and working on solo songs for George Harrison’s *All Things Must Pass*. I can’t even think of a single four-week period in The Beatles’ career that was more productive, just from the sheer output of songs they were working on. That was an incredibly productive period; completely different from the public perception.”

The TV concert special and the preceding dress rehearsals were eventually scrapped. “It was kind of amusing in retrospect, all the talk about the Libyan amphitheater and the 2,000 flaming torches, but Michael really just had one job to do, and that was to shoot an incredible concert,” says Jackson. “And so, of course, he would want the concert to have a visual appeal and something that no one had seen before. Any filmmaker would want this concert to stand out above and beyond anything that had been shot at that time.”

“That’s what they’d hired me for, so I then had to offer them the best ideas that my brain could come up with,” says Lindsay-Hogg. “They might disregard it; they may go for it or not. But I saw my real job as being The Beatles’ friend. Although I loved them all independently, it was actually to offer them choices. And the original idea was to do the concert at the Cavern Club; then we would do it in a field, then somewhere else. And I was looking to make a huge event of The Beatles performing live to some audience again for the first time in three or four years.”

Ultimately, on the second to last day of recording, a chilly January 30, John, Paul, George, and Ringo (along with Billy Preston) walked upstairs to the rooftop of Apple’s five-story Savile Row headquarters to perform a midday concert for friends and colleagues, as well as everyone else in earshot. Lindsay-Hogg had nine cameras filming the concert simultaneously to document every moment thoroughly from multiple vantage points. There were five cameras on the rooftop, one on a building across the street shooting wide shots, one in the building’s reception area (hidden behind a two-way mirror), and two out on the street to document the crowd response.

Lindsay-Hogg views The Beatles’ evolution together and as individuals as the project’s impetus. “They were at a point where their lives had changed quite a bit from when they first met when they were teenagers,” he says. “And then their lives changed very much after they stopped touring. The Beatles stopped touring in 1966 because it got crazy: they couldn’t hear themselves play, and fans were jumping off the third tier at a baseball stadium, that kind of madness, so they wanted to step back from that.”

“But as they stepped back from touring, they were starting to live different lives,” Lindsay-Hogg continues. “And what they were looking for, as men, musicians, and artists, was also changing. So I was very conscious of what was occurring with The Beatles: two were very close to being 30 at that time, and their lives were changing. So what I was dealing with, as a director and an admirer, was how to try to navigate the personalities of these extraordinary men.”

Because it was originally shot on 16mm film and was relatively well preserved, with care, restoration, and technology from the magicians at Park Road Post Production, it now looks almost as good as the day it was shot.

The film editing process in 1969 was substandard compared to today's editing equipment. “It was much more complicated and tricky with editing,” explains Lindsay-Hogg. “In those days, you had film, and you’d stick the edits together with Scotch tape. And so, if you wanted to save an edit, you’d have to get a dupe made. Otherwise, if you wanted to change any shots in a sequence,

you'd have to remove the piece and put the Scotch tape on. Unlike today, where with Avid and all the existing digital equipment, you can do a thousand edits and save every one of them, saving a great amount of time."

For Lindsay-Hogg, viewing the 4K digital file restored by Jackson and his team at Park Road Post Production was a revelatory experience. "It looks great," he says. "It looks absolutely gorgeous. The colors, the sound, the amount of saturation, the film grain…it really looks beautiful. Every so often (in the film's original print), there was a hair in the gate, or even a moving hair in the gate, and, boy, they're not there anymore!"

Lindsay-Hogg continues, "When I watch it now, the relationship between the four men seems to be one of creativity and occasional frustration, but it really is a fascinating movie with insight. And there's a wonderful moment near the end of the movie where Paul tries to sum up for John what they need to do now. Paul is looking toward the future and saying, 'Well, this is what we should be doing, I think…performing again.' This is all that he wanted to do because it is about the connection with the audience and what they could give. So the whole thing now, taking into consideration the fact I had not seen it for a long time but had at one time been very connected to it, I can now remove myself and admit that it is a really fascinating movie, in and of itself."

THE FILMMAKING TEAM

MICHAEL-LINDSAY HOGG's (Director) career began at the age of 16 when he acted at the Stratford Connecticut Shakespeare Festival. He then attended Oxford University, leaving after a year to work with Orson Welles and act in the theatrical version of "Chimes at Midnight." Only a few years later, through a combination of ambition, luck, and guile, he found himself directing "Ready Steady Go" at the age of 24. It has been called the *greatest live TV Rock and Roll show of all time*.

Then, because of friendships he'd made, Lindsay-Hogg started directing the earliest music videos for the greatest rock bands of the twentieth century. He directed several for The Beatles, including "Rain" and "Hey Jude," and then the "Let It Be" feature film. He spent 15 years with The Rolling Stones, directing their first video, "Jumpin' Jack Flash," and others through "Waiting on a Friend," as well as The Rolling Stones' "Rock and Roll Circus." He also started The Who off with their first video, "Happy Jack."

Moving to TV drama, Lindsay-Hogg has received four BAFTA nominations. In 1981, he won as co-director for "Brideshead Revisited." In theatre, he received a Tony Award® nomination for directing "Whose Life Is It Anyway?" and "Agnes of God" ran for 15 months on Broadway. Then came Larry Kramer's groundbreaking drama about AIDS, "*The Normal Heart*." He directed the first production at Joe Papp's Public Theatre in New York, where it caused a sensation.

He wrote and directed the film The Object of Beauty, which starred John Malkovich and Andie MacDowell. Roger Ebert called it *cool and witty*.

His first memoir, “Luck and Circumstance,” was published by Knopf. He is currently working on a second.

Lindsay-Hogg has been painting for 25 years and has had shows of his work in Los Angeles and London. He has just returned from Paris, where he had a second successful show of drawings and paintings.

ANTHONY B RICHMOND, A.S.C., B.S.C. (Director of Photography) is an accomplished cinematographer whose career spans well over five decades. His most recent credits include: “Good Luck Chuck”; “The Comebacks”; “Shade”; “Havana Nights”; “Legally Blond”; “Ravenous”; “Men of Honor”; “The Sweetest Thing”; “Someone Like You”; “Just Friends”; “John Tucker Must Die”; “Autopsy”; “Sex and Lies in Sin City”; “The Rocker”; “Alvin the Squeakquel”; “Coffee Town”; as well as “The Assets” for Peter Medak.

Born and raised in London, Richmond began working at the age of 16 as a messenger with Associate British Cinemas and later with Pathe-News, where he was promoted to the camera department. He next worked as assistant cameraman on such films as: “Call Me Bwana”; “From Russia with Love”; “Devil-Ship Pirates”; “The Gorgan”; “A Funny Thing Happened on the Way to the Forum”; Truffaut’s “Fahrenheit 451,” and David Lean’s “Dr. Zhivago.” Richmond served as focus-puller on “Casino Royale” and “Far From the Madding Crowd” for director John Schlesinger, whom he also later served as cinematographer of the documentary “Israel: A Right To Live,” made just days after the “Six-Day War.” Shortly afterward, Richmond began to work as director of photography on feature films; his first in 1967 was “Only When I Larf,” directed by Basil Dearden.

This award-winning cinematographer has had numerous collaborations with director Nicolas Roeg, lensing five of his films: “Don’t Look Now,” for which Richmond won the prestigious BAFTA Award; “The Man Who Fell to Earth”; “Bad Timing”; “Heart of Darkness”; and “Full Body Massage,” for Showtime. Some of Richmond’s other credits include: “The Sandlot”; “Candyman”; “Stardust” for Michael Apted; “Playing God”; “Dirty Dancing”: “Havana Nights”; “Rough Riders” for John Milius; “Silver Bears” for Ivan Passer; “That’s Life” and “Sunset” for Blake Edwards; “The Eagle Has Landed” for John Sturges; and “The Greek Tycoon” for J. Lee Thompson. He also served as DP on Tony Goldwyn’s directorial debut “Walk on the Moon,” Sean Penn’s directorial debut “Indian Runner,” and Anjelica Houston’s directorial debut “Bastard out of Carolina,” and collaborated again with her on “Agnes Brown” and “Riding the Bus With my Sister.”

In addition to his work on “Let It Be,” Richmond shot the Rolling Stones classic “Sympathy for the Devil” for Jean-Luc Godard, with which he then collaborated with Michael Lindsay-Hogg on “The Rolling Stones Rock And Roll Circus.” His other rock and roll credits include the Who’s “The Kids Are Alright” and the documentary “Glastonbury Fayre.”

NEIL ASPINALL (Producer, Original Film) was one of the great legends of the music business. Under his creative and caring direction, The Beatles business phenomenon and its trademark Apple transcended far beyond the Sixties. Although he would deny it, he was long considered to

be "the real Fifth Beatle" by the music and entertainment industries, which for 40 years revered and respected him as one of the wisest men in the record business.

Although he briefly became an accountant, when his friends formed The Beatles, Aspinall remained at the center of the gang that was to change the world. He was always right at The Beatles' side, captaining their flagship Apple for 40 years after beginning as their first road manager and van driver, doubling up as the band's minder, spotlight operator, confidante, fixer, personal assistant, and, moreover, their mate.

Following the death of The Beatles manager Brian Epstein in 1967, the band asked Aspinall to take over the management of Apple Corps when it was founded in 1968. Shrewd, innovative and totally trusted, Aspinall was the unseen architect of the reinvention of the post-Sixties Beatles. The record-breaking The Beatles *Anthology* music, book and TV series, The Beatles *1* album, *The Beatles At The BBC* collections, and the acclaimed remixed *Let It Be… Naked* album are among the many successful Beatles projects he oversaw for Apple Corps.

It was also Aspinall who masterminded the modern merchandising of The Beatles, notably with the relaunch of the "Yellow Submarine" film and album, making it a bigger success in the 1990s than it had originally been in the Sixties. With an eye for innovation and creative collaboration, from The Beatles LOVE by Cirque du Soleil to every other Beatles business success since the band's 1970 breakup, Neil Aspinall steered the ship—and the submarine—while always ensuring The Beatles' strong bond with Liverpool in every venture.

Besides running Apple Corps, he created Standby Films with his wife Suzy, producing the acclaimed 1999 Jimi Hendrix movie, "Hendrix: Band Of Gypsys."

JONATHAN CLYDE (Producer, Restored Film) has worked with The Beatles' Apple Corps across all its productions and audio releases for the past 25 years and serves as the producer of the restored film. Documentary films he has produced in recent years include "All Together Now," the GRAMMY® Award-winning film about the creation of *The Beatles* LOVE® by *Cirque du Soleil*; "Produced by George Martin," a BBC film about the stellar career of Sir George Martin; "Magical Mystery Tour Revisited," a film about The Beatles' experimental 1967 TV special; "The Beatles: Eight Days A Week – The Touring Years," the GRAMMY®-winning film directed by Ron Howard; "Sgt. Pepper's Musical Revolution," a BBC2 and PBS film exploring why The Beatles' 'Sgt. Pepper' album is still seen as so innovative and revolutionary 50 years later; "Travelin' Band," the Creedence Clearwater Revival documentary showing on Netflix; 2021's "The Beatles: Get Back" documentary series directed by Peter Jackson, which swept the Emmy Awards® documentary categories with five wins; and 2023's "The Beatles: Now And Then – The Last Beatles Song" short film.

JEFF JONES (Executive Producer, Restored Film) has led The Beatles' Apple Corps Ltd. as the company's chief executive officer for the past 17 years and is the restored film's executive producer. In his role, Jones oversees the company's global operations and ongoing business and works to extend the scope of The Beatles' intellectual property into challenging and exciting new

terrain. For Apple Corps film and television projects, he has supervised The Recording Academy, Ken Erhlich Productions, and CBS' Emmy Award®-winning 2014 primetime television special, "The Beatles: The Night That Changed America - A GRAMMY® Salute," commemorating the 50th anniversary of The Beatles' debut on "The Ed Sullivan Show;" closely collaborated with director Ron Howard, Imagine Entertainment, and White Horse Pictures as an executive producer for the award-winning 2016 feature documentary film, "The Beatles: Eight Days A Week – The Touring Years;" and worked closely with filmmaker Peter Jackson and his team at WingNut Films Productions as an executive producer for the multiple Emmy Award®-winning "The Beatles: Get Back" documentary series.

APPLE CORPS AND PARK ROAD POST

APPLE CORPS LTD. was founded by The Beatles in 1968 to oversee the band's creative and business interests. As part of its management of The Beatles' entire intellectual property canon, the London-based company administers the legendary band's recorded catalog along with film, theatrical, and book publishing rights. Apple Corps has piloted innovative, award-winning Beatles projects, which have become benchmarks for pioneering accomplishment, including *The Beatles Anthology* TV series, book and music collections; The Beatles *1*; Special Edition releases for *Sgt. Pepper's Lonely Hearts Club Band*, *The Beatles* ('White Album'), *Abbey Road*, *Let It Be*, and *Revolver*; 2023's chart-topping "Now And Then" single; *The Beatles* LOVE by *Cirque du Soleil*®; SiriusXM's The Beatles Channel; *The Beatles: Eight Days A Week – The Touring Years*, directed by Ron Howard; "The Beatles: Get Back" docuseries, directed by Peter Jackson; and the 'Get Back' book. www.thebeatles.com

PARK ROAD POST PRODUCTION is an internationally renowned post-production house offering full Picture, Sound, and VFX services – built for filmmakers by filmmakers. Located in Wellington, New Zealand, its all-inclusive post-production facilities include world-class re-recording theatres equipped with Avid S6 consoles and Dolby® Atmos™, state-of-the-art 4K Dolby® Vision™ 6P laser projectors, and the latest Lasergraphics Director 10K film scanner. Benefitting from working relationships with some of the industry's best post-production creatives, Park Road offers the talent and technology to bring any request to reality. Park Road Post prides itself on creating an environment that fosters the creative process. The award-winning team brings a wealth of experience and a quality of service second to none. Park Road Post Production's recent restoration and remastering credits include "The Beatles: Get Back," "The Abyss," "Avatar," "Titanic," "The Lord of The Rings" Trilogy, "The Hobbit" Trilogy, and "They Shall Not Grow Old."

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